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## 7,000 WORKS SHOWN IN SPRING SALON

First Combined Display of Société  
Nationale and Artistes Français  
Is Overwhelming to the Critics

PARIS—The fusion of the old Salon, known as the Salon des Artistes Français, and what used to be the "young" Salon, or the Salon de la Société Nationale, into one, advertised on the posters as LE SALON, is obviously the artistic event of the season.

Its importance, however, is not so great as it appears. The majority of the partisans of the "young" Salon, or those who wish to be considered as such, having left the Nationale in order to found a Salon with more advanced ideas, the conservative element which remained thought it was to their interest to draw closer to the old Salon that had behind it the prestige of its hundred and thirty years of existence and an excellent financial basis.

As a matter of fact, the artistic ideals of the two Salons have never been widely opposed to each other, the main difference being one of administration. Moreover, facts go to show that the solution of the difficulty will be, sooner or later, a merging into one single Annual Salon divided into sections representing the various tendencies.

But there is amongst others a serious objection to this centralizing of the art market, an objection that might well, one day, lead to the downfall and ruin of the Annual Salons, and that is the fatigue that is entailed in a visit to these exhibitions. For, in spite of the secession in the Nationale, and although it is said that the juries have exercised unusual severity this year, it is nevertheless a fact that the total number of works exhibited mount up to the startling figure of seven thousand.

It is hard to realize, but if the conscientious visitor wishing to be just to all, consecrated but fifteen short seconds to the examination of each of the exhibits, he would be obliged to spend not less than twenty-nine hours at the Salon! The critic may have a conscience, and the best will in the world to do his duty, but one can hardly ask him to go ten times to the Salon, particularly at a moment when the season's events, crowding thick and fast upon one another, make his life a very busy one indeed.

On Varnishing Day, as usual, a regular crowd invaded the Grand Palais. A few years ago, the opening of the Salon was a solemn little ceremony of a semi-private character. To obtain an invitation for Varnishing Day one had to have a friend at court, to be Someone, or to know Someone. To-day this is changed; all that is necessary is to know someone who knows someone whose cousin three times removed is an artist of sorts, and because everybody goes there, nobody goes there any longer. The artists and their families go to the "petit vernissage" the day before the "Vernissage," and those amateurs who really want to see the works of art exhibited, go the next day.

On both sides of the exhibition are to be found certain retrospectives and certain ensembles. In the old Salon, a room is consecrated to Jean Paul Laurens. The work of the late master is represented by a collection of eighty pictures, and as many sketches and pastels. He will go down to posterity as one of the last representatives of the historic type, which has always such an attraction for the public and in which he excelled. This type of art is out of fashion, more doubtless on account of the knowledge and skill that it calls for, and that is lacking in the younger artistic generation, than because it no longer pleases.

Forming the retrospective of the Nationale side of the exhibition, we have the rooms consecrated to Ravier (1814-1895) *petit-maitre* from Lyon, with a delicate and sober vein; Marcellin Desbouts (1823-1902), *petit-maitre* also, whose talent did not rise above the average of his period.

One of the attractions is the series of works exhibited by Forain. These include fifty oil paintings, 100 etchings and lithographs, sketches, pastels, water colors and posters, and give a comprehensive idea of the work of this new member of the French Institute. This cannot be considered in the light of a "consecration" for the masterly qualities of Forain have for a long time been recognized at their true value. One would, alas, be more inclined to call it a retrospective *avant la lettre*.

Moreover, Forain is not the only eminent artist who has remained within the bosom of the Nationale. Among the

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## Chosen by American Collector at Grand Central Galleries



"MOTHER AND CHILD"

In this painting "Mother and Child," which has just been sold by the Grand Central Galleries to a well-known collector of American art, Helen M. Turner

has achieved a more profound beauty of sentiment and technique than ever before in her work. Apart from its grave serenity, the canvas is markedly beautiful

for the admirable modeling of the head and figure of the mother and the gravely harmonious color scheme. Many spectators have commented on its charm.

By HELEN M. TURNER

## PORTRAITS DOMINATE THE ROYAL ACADEMY

Orpen's "Roland Knoedler" Seems  
to Be the Picture of the Year—  
Show Is Much Like That of 1922

LONDON—"Last year's catalogue will do," was the greeting bestowed upon me by a brother critic as I ascended the steps of Burlington House for the press view of the Academy, and with a little kindly softening the *bon mot* may pass. The same people are doing pretty much the same thing, though in a few cases, hardly as well as last year.

Charles Sims, for instance, has certainly not come up to his "Lady Rock-savage" of 1922 in his "Mrs. Millar and Children" of 1923, which in its stiffness and vapidity conveys the impression that the Academician has failed to take the slightest interest in any of them, except perhaps in the very young child in the foreground.

This is, however, distinctly a portrait year, perhaps even more so than was last year. Portraits dominate the walls and if there be a "picture of the year," it is doubtless the "Roland Knoedler" of Sir William Orpen, who has six canvases in all to his credit. This work, though by no means the most showy of his contributions, is by far the most profound—here is humor and shrewdness in the conception, the painting is sound and solid, the touches of black in the sleeve band and tie stand out magnificently against the buff of the coat and the white of the

waistcoat. When one has already grown tired of the forget-me-not harmony of pinks and blues in his "Mrs. Stephen Clark," one will return with appreciation to this vivacious and entertaining portrait.

Sir John Lavery sends a portrait of Lady Lavery and portraits of other ladies whom he sees as being more or less similar to her. Given a place of honor in the large third room, is his portrait of the Marchioness Curzon, looking in her white satin dress and want of anatomy, like a rather beautiful but entirely boneless bride. His portrait of Mrs. Forbes-Sempill is at least a lovely harmony in color, for here Sir John returns to his treatment of black, punctuated by touches of jade, a theme that he has handled before and always successfully.

The academic type of womanhood must in all probability be a straightforward one to handle, for both Gerald Kelly's portrait of Miss Faithfull, of Cheltenham College, and Orpen's portrait of Miss Aldrich Blake possess merit of especial quality. Each is a type of what a presentation portrait should be, for each is the record of a personality and an influence.

John S. Sargent is represented by a single portrait, that of Sir Edward Busk, painted in his robes as fellow of the University of London. This is a work of real insight; the intellectual face has been wrought with real tenderness, the rich robes with mastery of technique. But for sheer virtuosity there is nothing to surpass Ralph Peacocke's "Josephine," a real *tour de force* in paint, since the child, sitting at what appears to be a window sill, set among old Dutch cary-

[Continued on Page 4]

## MODERNISM STIRS FINE ARTS ACADEMY

Group of Students at the Pennsylvania Petition for Removal of  
Meryman and Selection of Charles

PHILADELPHIA—Principles of art as taught at the Pennsylvania Academy of the Fine Arts have failed to gratify the aspirations of some twenty-three students and they have petitioned to have the former relegated to oblivion and their preceptor, Richard S. Meryman, thrust into the discard with them. Academic theories are too conservative, the petitioners hold: Modernism is the thing.

The petition of the Modernists not only asks that Meryman, instructor of the life classes in painting, be removed, but that Arthur B. Charles, Jr., who is in charge of the Saturday morning composition class, be established in his place.

Charles Grafty, senior instructor at the Academy and in charge of the life classes in sculpture, has announced that if the petition of the twenty-three be granted, he will resign. He has been in favor of exhibitions of modernist art at the Academy on the grounds that they might contain something of value.

### Off for Tour of Continent

Harry Simmons, son of Isaac Simmons, of the art firm of Lewis and Simmons, 604 Fifth Ave., left New York on last Tuesday on board the *Berengaria* for a tour of the Continent.

## DUVEEN IS SUED BY DEMOTTE FOR \$500,000

Sir Joseph's Opinion of a Statue  
of the Virgin and Child Sold to  
Michael Dreicer Causes Action

There was filed on May 16 in the New York Supreme Court a suit brought by George Joseph Demotte, of Demotte, Inc., 8 East 57th St., against Sir Joseph Duvéen, of Duvéen Brothers, Inc., 720 Fifth Ave., for slander in connection with the sale by Mr. Demotte of a statue of the Virgin and Child in champlevé enamel of the XIIIth century, which he sold to the late Michael Dreicer on Feb. 22, 1921. The complaint sets forth five separate and distinct causes of action, and asks for \$100,000 damages for each.

The first allegation is that Sir Joseph told Theodore Hetzler, president of the Fifth Avenue Bank, which is one of the executors of the Dreicer estate, that the statue in question was "not genuine," that it was "not antique," and that it was "a modern thing." The date of this alleged slander is given as the month of January, 1922.

The second allegation is that on Feb. 10, 1922, the defendant made the following statement to Vital Benguiat, an art dealer of New York and Paris: "I will spend \$500,000 to prove that this Virgin is a fake and to oblige Demotte to leave business in America before one year."

Again, Mr. Demotte alleges that on Feb. 3, 1922, the defendant said to Vital Benguiat: "The Virgin Demotte sold to Dreicer is a fake. I do not want anybody's opinion about this Virgin because I see perfectly well that it is a fake."

The fourth allegation is that on Feb. 6, 1922, the defendant stated to George L. Durlacher and Bernard d'Hendecourt: "I tell you that this Virgin is a fake. I will prove that it is a fake and I will prove that it has been made not more than five years ago. I have written to my Paris house to find the faker who made it, and I will give 100,000 francs to find the man who has made it."

The complaint also alleges that in or about the month of December, 1922, the defendant stated to M. Parish-Watson, the well-known dealer in Chinese art in New York city, who occupies part of the Dreicer Building on Fifth Ave., the following: "This champlevé enamel is a fake. It is not a genuine thing. It is not of the period that it purports to be. It is a fake."

Mr. Demotte's original bill against Mr. Dreicer for the sale of the object in question was for "One Virgin in champlevé enamel from Limoges, beginning of the XIIIth century. The Virgin, seated, holds the Child on her left knee. On the right side of the throne, is a figure representing the Angel of the Annunciation. On the left side of the throne, is a figure representing the Virgin of the Annunciation. The door of the reliquary is missing. Francs 350,000."

"This Virgin comes from the collection of the Prince Antoine d'Orleans, Duke



"VIRGIN AND CHILD"

Champlevé enamel, XIIIth Century, sold by G. J. Demotte to the late Michael Dreicer.

Photograph by courtesy of G. J. Demotte

of Galliera, Uncle of the King of Spain," Mr. Demotte says. "It comes from the royal collection of Spain, and it belonged to Queen Isabel the Catholic, who—according to tradition—took it with her on



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all her journeys, and for that reason had a niche installed on the saddle of her horse, so that she might never leave this work of art, as she valued it above everything else."

One hundred thousand francs was paid on March 6, 1921, and the agreement was that the balance of 250,000 francs should be paid in two instalments of 125,000 each Aug. 1, 1922, and Aug. 1, 1923. Before August, 1922, Mr. Dreicer had died. On the advice of Sir Joseph Duveen the managers of the estate took the position that they would not make any further payments. A few weeks ago the executors of the Dreicer estate filed an accounting with the Surrogate, and one of their claims for depreciation was on account of this Virgin and Child sold by Mr. Demotte. The Surrogate did not allow all the claims and the accounting was returned to the executors. It is understood that any damages awarded to Mr. Demotte in the Duveen suit will be donated by him to the Metropolitan Museum of Art.

Mr. Demotte's attorneys are Quinn & Kieffer, of 31 Nassau St., of which John Quinn, the well-known collector of modern paintings, is the chief partner. It is understood that Mr. Quinn is personally handling this case.

### Sir Joseph Duveen Replies

When shown Mr. Demotte's statement commenting on his action, Sir Joseph Duveen said: "While I have no desire to become involved in the controversies of others, I am always ready to defend my expert professional opinions. Demotte has a controversy with the Dreicer estate over the authenticity of the enameled Virgin and Child which he sold to the late Michael Dreicer. My opinion as to its authenticity was sought and given professionally. Although generally averse to expressing expert opinions, I felt it my duty both to the Fifth Avenue Bank, with whom I have business relations, and to the estate of Michael Dreicer, of which the bank is one of the executors, that I should depart from my custom and should give them the benefit of my best judgment when they asked for it.

"I made a careful examination of this enamel. I was not then aware that it had already been seriously questioned abroad and that a recognized expert had condemned it. I concluded solely from my own examination that it was not a genuine champlevé enamel from Limoges of the beginning of the XIIIth century. For this conclusion I had ample grounds to justify me. Indeed, my examination permitted me to reach no other conclusion. It was only months thereafter that I heard that other experts had reached the same conclusion. Since I assumed to give my opinion, it was clearly my duty to let the chips fall where they might. My general activity in fighting spurious objects of art is quite well known. It has frequently been the subject of discussion and I have never hesitated in talking with collectors and dealers to express myself as unalterably opposed to the growing and menacing practice of encouraging the introduction of spurious objects.

"The great demand for genuine articles acts as a stimulus for increased spurious production. Every once in a while this activity follows a new line. Only recently, Professor A. Kingsley Porter, of Harvard University, in publicly commenting on this fact relating to sculpture, said: 'An increasing demand very shortly found the supply of genuine fragments insufficient. The market became flooded with imitations. The best, or the worst, of these are, so far as I can see, indistinguishable with certainty on internal

evidence from genuine antiquities. At all events the most sensitive and the most learned students have been deceived by them. The most fastidious museums and collectors have bought them.'

"My opinion was not a personal reflection upon Demotte or upon anyone else. It was a judgment upon the article and not upon the person. While I have in the past frequently expressed my personal regard for Demotte, obviously that could not influence me in passing judgment upon an object of art. Objects of art must stand upon their own base, regardless of their owner or of the dealer who may have sold them. While I have no personal quarrel with Demotte, still I shall not be intimidated either by his lawsuit or by his promises of wholesale public donation at my expense. Perhaps his philanthropy would be more appreciated if he were to make his donation out of his own money, instead of requiring the beneficiary to take the risk of a lawsuit still unwon.

### Expert's Right to His Opinion

"It is of course a lamentable condition if an art expert, qualified by years of study, research and experience, is to be haled to court every time he gives his honest, professional opinion on objects of art brought to him for judgment. However, I understand that Demotte will have ample opportunity to prove the authenticity of his Virgin and Child. His controversy with the Dreicer estate involves, as I am told, only the authenticity of this enamel. If it is genuine and as represented, he should win that lawsuit and thereby vindicate his judgment as well as his enamel. He will then have lost nothing, and will have suffered no damage. Perhaps he could then afford to make his donation without any contribution from me. If, however, he should lose that lawsuit and have to refund the purchase price, then he and his enamel will have been proved wrong and my opinion vindicated; but I fear that in such event Demotte's public donation may be rather indefinitely postponed.

"And so it seems to me that his lawsuit against me is really quite beside the mark. What is of most importance, however, is that an unauthentic object of art should be demonstrated for what it is. That is a subject in which the public and the entire art world must always be keenly interested. The integrity of great collections depends vitally upon the accuracy and fearlessness of experts in weeding out the spurious and condemning the unauthentic. In this country today there are not only the great museums but also wonderful private collections which are eventually to go into museums. These must all be kept pure and clean, and every object in them must be like Caesar's wife. Keenly as I deplore litigation and controversy, I shall always give my honest judgment and best-considered opinion to those who are entitled to seek the same, regardless of the person who may be affected or of the nature of the object involved, and even though I may be called upon to defend myself in a court of justice.

"Demotte's allegations that derogatory statements were made to certain individuals, I emphatically deny. No such statements were made by me to anyone; and when the facts are shown this will be completely demonstrated. It is, however, true that several dealers have asked me about my opinion given to the Dreicer estate as to the Demotte enamel. To these dealers I have only confirmed the fact that I gave such opinion, and that I gave it because I believed it to be true. A fair instance of this is shown by the

following copy of a letter of M. Parish-Watson, one of the gentlemen (the others being abroad), to whom, as Demotte says, derogatory statements were made:

"Parish-Watson Company, Inc.  
Old Chinese Porcelains.  
560 Fifth Avenue  
New York, May 14, 1923.

"Theodore Hetzler, Esq.  
President, Fifth Avenue Bank,  
530 Fifth Avenue, New York.

"Dear Mr. Hetzler:  
Referring to our conversation regarding suit which Mr. Demotte is bringing against Duveen Brothers I was surprised to hear that there had been any rumor that you and I were to appear as witnesses for Mr. Demotte. Mr. John Quinn spoke to me about the case one day when I met him at Demotte's, and asked me whether I had had any conversation with Sir Joseph regarding the Virgin. My reply was that Sir Joseph had expressed his opinion to me; namely: that the Virgin was not authentic, but that he thought Mr. Demotte was honestly convinced of its genuineness, and that he esteemed Mr. Demotte personally as a fine man and a reputable merchant.

"As my personal relationship with Sir Joseph is of the friendliest I am naturally desirous that no false rumors are broadcast regarding my own point of view relative to this suit. Not having any personal knowledge as to the authenticity of the Virgin I can only state (were I called upon to do so) the conversation with Sir Joseph mentioned above.

Very truly yours,  
(Signed) M. PARISH-WATSON.

"As showing that no personal reflections were made by me upon Demotte, I wish to submit the following letter from Mr. Theodore Hetzler, President of the Fifth Avenue Bank:

"The Fifth Avenue Bank of New York,  
530 Fifth Avenue, cor. 44th Street  
New York, N. Y., May 15, 1923.

"Sir Joseph Duveen,  
c/o Messrs. Duveen Brothers,  
720 Fifth Avenue, New York.

"Dear Sir:  
It has been reported to me that Mr. Demotte claims that you made certain personal reflections to me upon his integrity and his knowledge of art. In order that you may know that I have never made such a statement to him I wish to write you the facts.

"When the Fifth Avenue Bank as one of the executors of the estate of Michael Dreicer came to investigate the enamel Virgin and Child it was anxious to obtain your expert opinion of it as a work of art. We came to you as we regarded you as most eminently qualified to give us such expert advice. At first you hesitated to express your judgment but at our earnest solicitation, and after making your own examination of the statue, you told us that you did not regard the Virgin and Child as champlevé enamel from Limoges, beginning of the XIIIth century.

"In all conversations you always said to us that you considered Mr. Demotte an honest man, but believed that in this case he had been imposed upon, and you never made any remarks to us reflecting on Mr. Demotte's character or integrity.

Very truly yours,  
(Signed) THEO. HETZLER,  
Pres.

"My attorneys, Messrs. Stanchfield and Levy, have charge of the matter, and the case will doubtless proceed in orderly course. I am confident that I will be given due opportunity to show the grounds and reasons why I was obliged to pronounce an opinion against the Demotte Virgin and Child."

### Simon Succeeds Flameng

PARIS—Lucien Simon has been appointed professor at the Ecole des Beaux Arts in place of the late François Flameng.

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### AMERICAN MASTERS SEEN AT MACBETH'S

Twenty-nine Paintings Include  
Work of Dead and Living Artists  
—Other Current Art Displays

Twenty-nine canvases by American "old masters" and contemporary painters form the first of the summer shows at the Macbeth Gallery. This group will remain on view for two months.

The single work by George Inness included is his "Mount Washington" which bears the date 1876 but has the freedom of brush work and the richer depth of color of his paintings of a much later period. There are two by J. Francis Murphy, one a pale autumnal scene and the other an earlier "Afterglow, October" in which he was unusually successful in catching the soft light of an early fall evening descending over a mass of brilliant red-leaved trees.

Under this classification of "old masters" may also be put J. Alden Weir, with his "Peacock Feather" and "The Fishing Party," and Henry W. Ranger, whose "On Mason's Island" is one of his handsomest representations of a place he loved and made pictorially famous.

Figure studies, marines and landscapes comprise the rest of this admirable group. Frederick Frieseke is represented by "In the Morning Room" and a garden scene; F. Ballard Williams by one of his romantic groups; Emil Carlsen by the "Opaline Sea" and a waterfall in fawn and white tones; Childe Hassam with a marine, "Isle of Shoals," and a particularly charming "Easthampton Street," and Bruce Crane with his "Old Clearing." D. W. Tryon's "Midsummer Moonrise" makes a lovely note of rich green on the wall and a strong contrast to W. L. Metcalf's brilliant "October Afternoon" and Chauncey F. Ryder's "Lyndeboro Brook."

Other pictures shown are Robert Henri's "Johnny in Blue Jumper," Charles H. Davis' "The Farm," one of

T. W. Dewing's figure studies, and canvases by Horatio Walker, William Sartain, Louis Paul Dessar, Arthur B. Davies, Charles Warren Eaton, Charles W. Hawthorne and Ben Foster.

#### Wenger's Decorative Art

More varied in application than is the average artist's work is that of John Wenger as exhibited in the Anderson Galleries to May 26. He shows screens, panels, paintings and stage designs. The artificiality of the theatre runs through all the designs as is natural to a man whose art is chiefly devoted to designing stage settings and permanent decorations for the opera house, theatre and moving picture houses.

There are sixty-six numbers in the catalogue but as some of these include as many as a dozen sketches each, there are actually over a hundred works shown. Mr. Wenger apparently considers color from the viewpoint of a man seated in a theatre or opera house with the curtain up and some performance going on for his color schemes are, for the most part, of such an unreal world, although in his screen entitled "Under the Sea" he makes plain the fact that he can see color and form in a more conventional vision and manner.

His paintings are full of his native Russian love of broad humor and brilliant colors of which the "Samovar" may be taken as one type and the "Nocturne" of another. The stage designs range from his gaily-colored set for "Petrushka" for the Metropolitan Opera House to such austerities as the scenery for Eugene O'Neill's play called "Ile." To lovers of the stage Mr. Wenger's show will prove unusually rich in interest and entertainment.

#### Halow's First Exhibition

Paintings by E. J. Halow, shown at the Ainslie Galleries, introduce to New York a young artist who owes to his Eastern ancestry something of his mysticism and his feeling for color. He was born in Syria but has lived in this country since the age of seven. With

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### In Exhibition at the Ainslie Galleries



"THE OLD-ROSE HAT" By E. J. HALOW  
This painting is in the artist's present exhibition at the Ainslie Galleries which is to last until June 1

### NEW WORKS SHOWN AT GRAND CENTRAL

Two Galleries Rehung with Thirty-nine Canvases, Including Some from the Last Academy Exhibit

In accordance with its policy of changing the pictures of the several rooms from time to time, the managers of the Grand Central Galleries have just rehung Gallery B and Gallery F with thirty-nine canvases new to this exhibition. Not a few of the paintings will be remembered from the last National Academy.

Among the twenty-one works in Gallery B are Ernest L. Blumenschein's impressive Indian figure group, "White Sun and Star Road," in which one of the figures in his native blanket looks like a character in "Aida"; Ernest L. Ipsen's admirable full-length standing portrait of "Miss Graham" with the light falling from the left on the charming face; John Sloan's spirited Indian dance, "Eagles of Tesque Pueblo"; Frank W. Benson's beautiful marine, "Shimmering Sea," in purple and violet tones, and John Noble's "New York."

There are also E. Irving Couse's "The Rain Ceremony," Hobart Nichols' Academy picture, "Moonlight, Gloucester," Leslie P. Thompson's "Portrait" and Charles Hopkinson's "The Cheerful Po-mona," which was also at the last Academy, only now it is not skied over a door as it was then.

In Gallery F are eighteen canvases, among which Wayman Adams' portrait of Irvin Cobb and his daughter was shown at the Academy, as were also Henry B. Snell's "An Old Windjammer" and John F. Folinsbee's "Mending the Canal Bank." John C. Johansen shows a charming "Interior" with two figures playing cards; Van Dearing Perrine one of his autumnal wood interiors with children playing called "Notes of Red." W. Elmer Schofield an "October Sunlight," very brilliant in color and atmosphere and quite out of his usual vein, and Roy Brown a delightful Paris scene along the quays of the Seine.

Others represented are Walter Ufer, Max Bohm, Horatio Walker, Henry R. Rittenberg and Paul King.

### NOTABLES TO TALK AT ARTS CONVENTION

St. Louis Prepares to Entertain the American Federation's Delegates—Subjects Cover a Wide Range

ST. LOUIS—The American Federation of Arts, this country's only national organization for the promotion of art, will convene here on May 23 and be in session also on May 24 and 25, mornings and afternoons. The convention will end with a banquet.

Among the subjects to be presented on the first morning are: "The Uses of a National Art Organization," Leila Mechlin; "Propaganda for Art," Laura Joy Hawley; "A Publicity Art Service," Professor Holmes Smith; "The National Gallery of Art," William H. Holmes; "International Representation in Art," Homer Saint-Gaudens. In the afternoon the subjects will be: "Music, Literature and Art," Mrs. Rose V. S. Berry; "The Art Association as a Channel for Constructive Recreation," Dudley Crafts Watson; "Art Extension and the Better Community Movement," Lorado Taft; "Art for the Farmer," Carl J. Smalley, and "Art and Banking," Paul A. F. Walter, Santa Fe, N. M.

The program for the second day is for the morning only. It includes: "Art in the Schools," Jane Betsy Welling; "The Present Need for Art Training in Colleges and its Application to After Life," George C. Nimmons; "Art and Industry," C. R. Richards; "Rural Life in American Art," Dr. C. J. Galpin, and "The Meaning of Modernism," Professor Oscar B. Jacobson.

The morning session of the third day will be devoted to city planning with John Lawrence Mauran, Harland Bartholomew and Andrew Wright Crawford as speakers. The subjects will be: "Planning for Tomorrow," "Beauty in Utility," "Landscape as an Integral Part of City Planning," "Sculpture as a Civic Asset" and "The Improvement of Water-fronts." The afternoon session will be devoted to the election of officers and other business.

### VIENNA TO THANK U. S. IN MONUMENT

Austrian Artists to Raise Memorial to This and Other Countries Which Gave Aid After the War

VIENNA—Austrian artists have decided to erect a monument of thanks for the international help given to the people of Vienna during the first years following the war, when thousands were without food and fuel. Nearly all civilized nations, especially the United States, came to Vienna's aid with trainloads of foodstuffs, and American help will be emphasized by the memorial.

The executive committee has arranged a competition with a prize of 50,000,000 paper crowns, the winner to receive 15,000,000 crowns. The award will be made in May.

#### Mrs. Baker Heads Aquarellists

At the annual meeting of the Aquarellists Elizabeth Gowdy Baker was re-elected president, Frank Tenney Johnson vice president.

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### SPANISH ANTIQUES SELL FOR \$151,530

Collection of Raimondo Ruiz Dispersed at Clarke's—Many of Chief Items Go to W. R. Hearst

At Clarke's, 42 East 58th St., on May 8, 9, 10, 11 and 12, a collection of Spanish antiques assembled by Raimondo Ruiz, of Madrid, and numbering 918 items, was dispersed at auction for \$151,530. It was the fifth sale for Mr. Ruiz conducted by Augustus W. Clarke, proprietor of the galleries. The collection included metal work, furniture of XVth, XVIth and XVIIth centuries, embroideries, laces, Gothic paintings and other articles. W. R. Hearst and R. L. Thompson, the latter acting as agent, were the principal buyers. The more important items were:

153—Three wrought iron gates, XVIIth century; R. L. Thompson, agent.....\$900  
297—Wrought iron gate, XVIIth century; W. R. Hearst.....\$800  
298—Two red panneaux, XVIth century; W. R. Hearst.....\$710  
319—Two red panneaux, with wrought iron knockers, XVIth century; W. R. Hearst.....\$720  
649—Two red panneaux with wrought iron knockers, XVIth century; W. R. Hearst.....\$800  
663—Wrought iron gate, XVIIth century; W. R. Hearst.....\$1,500  
674—Blue silk velvet coat, XVIIIth century; R. L. Thompson, agent.....\$825  
697—Two wrought iron gates, XVIth century; R. L. Thompson, agent.....\$1,400  
707—Wrought iron gate, XVIIth century; W. R. Hearst.....\$610  
768—Two red panneaux with wrought iron knockers, XVIth century; W. R. Hearst.....\$660

786—Heraldic panel, XVIth century; York and Sawyer.....\$500  
793—Two carved and gilded doors, XVIth century; W. R. Hearst.....\$510  
802—Wrought iron gate, XVIIth century; R. L. Thompson, agent.....\$600  
856—Four carved oak doors with coat of arms of Charles V, XVIth century; W. R. Hearst.....\$520  
857—Wrought iron pulpit on carved limestone base, XVIth century; W. R. Hearst.....\$3,100

866—Yellow rug, Renaissance, XVIth century; Dr. Preston P. Satterwhite.....\$2,900  
868—Two carved limestone capitals representing mythological animals, XIIth century; D. J. Kelekian.....\$1,200  
870—Two wooden doors covered with silk damask and with bronze knockers; R. L. Thompson, agent.....\$3,200  
882—Ninety-seven yards of carved wood fret, XVIth century; W. R. Hearst.....\$1,450

883—109 carved wooden ceiling supports, XVIth century; W. R. Hearst.....\$2,675  
884—154 carved wooden ceiling supports, XVIth century; W. R. Hearst.....\$3,432  
886—Red and colored rug, XVIth century; W. R. Hearst.....\$2,750  
896—Wrought iron grate, XVIth century; R. L. Thompson, agent.....\$2,000  
904—Two paintings of saints, on wood, XVth century; A. J. Meurer.....\$800  
910—Two paintings of religious scenes (36x27), on wood, by Miguel Gimenez, XVIth century; R. J. Hurd.....\$820

912—Altar piece, eight panels, painted on wood, XVIth century; W. R. Hearst.....\$2,100  
913—Twelve tin and glass lanterns, XVIth century; W. R. Hearst.....\$2,280  
916—Twelve carved wooden ceiling supports, gilded and polychrome, XVIth century; W. R. Hearst.....\$1,260

FURNISHINGS AND EMBELLISHMENTS  
American Art Galleries, May 9, 10, 11 and 12—Household furnishings and embellishments and articles of personal adornment from various sources; total, \$43,159 for 802 numbers. The more important items:

480—Two malachite vases mounted in cuivre doré, Louis XVI style; M. E. Schultze.....\$360  
748—Mahogany writing table mounted in cuivre doré, Empire style; Frederick Bucher.....\$390  
757—Canapé, four fauteuil and two small chairs in needlework lacqué, Louis XVI period; S. H. Stanton.....\$750  
758—Canapé and four fauteuils in Aubusson tapestry, Louis XV style; Lewis Green.....\$800  
759—Sofa, four state chairs and two fauteuils, gilded, in gold needlework; Mr. Bernet, agent.....\$5,400  
762—Tall mahogany clock mounted in cuivre doré, Louis XVI style; Sam Schepps.....\$500  
796—Decorated lacqué four-poster bed, Adam style; Mrs. J. M. Danziger.....\$550

### Art Sales and Exhibitions

#### ANDERSON GALLERIES

(Park Avenue at 69th Street.)

May 21, evening—Books and manuscripts from the libraries of Francis R. Mayer and Marquisa Lanza, of New York; J. H. Whitehouse, of London, and others in New York, London and Paris. On public exhibition from May 14.

May 21 and 22, afternoons—The art reference library of A. A. Moore, of New York, and architectural and art books from the library of Henry W. Lanier, of New York. On public exhibition from May 14.

May 22, afternoon—Angling and sporting books from the library of J. Cassard, of New York; sets from the estate of the late Countess Madeline de Valmond, of New York; manuscripts by Oscar Wilde and other items. On public exhibition from May 19.

May 22, evenings—Paintings and water colors from the estate of the late John Boyle, of Brooklyn, and other sources. On public exhibition from May 19.

May 24, afternoon—Household furnishings and adornments, the property of Mrs. June Honan, of Chicago, Ill., and other consignors. On public exhibition from May 20.

#### BROADWAY ART GALLERIES

(Broadway at 53d Street.)

May 24, 25 and 26, afternoons—Chinese and Persian rugs, bronzes, marbles, porcelains, paintings and other artistic furnishings from various sources. On public exhibition until hour of sale.

#### CLARKE'S

(42-44 East 58th Street.)

May 21, 22, 23, 24, 25 and 26, afternoons—Spanish antiques collected by Pedro Ruiz, of Madrid, including furniture of the XVIth and XVIIth centuries, wrought-iron pieces, textiles and other works of art. On public exhibition.

#### METROPOLITAN ART GALLERIES

(45-47 West 57th Street.)

May 23, 24, 25 and 26, afternoons—Rugs, paintings, silver, books and furnishings from a mansion at Saratoga and other sources. On exhibition on May 21 and 22.

#### WALPOLE GALLERIES

(12 West 48th Street.)

May 25, afternoon—Objects of art of Chinese, Japanese and American creation in metals, jade, ivory, porcelain, enamel and other mediums.

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### PEDRO RUIZ WORKS TO GO AT AUCTION

Gothic and Spanish Renaissance  
Art Represented by Wrought-Irons, Textiles, Wood Carvings

Another collection of antique Spanish art objects is now on exhibition at Clarke's, 42 East 58th Street. It was formed by Pedro Ruiz of Madrid and represents all that is of the finest and rarest in the design and color of Gothic and Spanish Renaissance art. The chief feature of this collection is the wrought-iron work, with the textiles second in importance, although there are some notably fine pieces of furniture and wood carvings.

Among the many examples of wrought-iron work is an extraordinary chapel screen of the late Gothic period painted in gray and gilt with crowned ornaments along the top of the grille in which there is a door, the tracery of the ornaments being a rare illustration of the finest craft of the hammerman. There is a heavier screen which appears to have come from a cardinal's private chapel, for a cardinal's hat and his coat of arms form a part of the unique work. An overdoor is another rare example and there are many other grilles, grates, pricket candelabra, door knockers and large nail heads.

Most important of the textiles is a XVIIth century Spanish carpet with a conventional floral design and a gray border against a rich red background, the carpet being seventeen feet square. There are also many other rugs, church vestments and banners, velvet panels and old laces. Among the pieces of furniture are ancient walnut tables, cabinets with simple carvings, chairs upholstered in rich red-and-gold velvet, and wooden benches, one of these having a low back with four groups of figure carvings in oval form.

The collection also comprises a few old Spanish paintings, including an interesting triptych and a Madonna and Child rich in its glowing color, carved and gilded statues of wood, painted wooden carved panels, bronze door knockers and panels in low relief, leather chests and old missals. Augustus W. Clarke will begin the sale of the collection on the afternoon of May 21, the sessions continuing daily until May 26.

### Sale of Pictures at Christie's

#### Led by a Group by Raeburn

LONDON—A painting by Raeburn brought the highest price, £735, at a sale of pictures and drawings at Christie's, where was dispersed an assemblage from the estate of the late T. W. Wright, of Liverpool, and other sources. The Raeburn was his portrait of Mrs. Peat and her two daughters, one at either side of her. It went to Gooden and Fox. Items bringing £300 or more were:

6—"Harvesting" (15½x29½), De Wint, France.....£336  
7—"Loch Leven Castle" (17½x24½), Copley Fielding; Mitchell.....£336  
9—"Chamonix: Blair's Hut on the Mont-aux-vaux" (11x15½), J. M. W. Turner; Agnew.....£336  
10—"The Arrival of the Fishing-Boat: Whithy" (16x22½), Copley Fielding; France.....£441  
42—"Portrait of Mrs. Berg (60½x38½), Anders Zorn; Marties.....£504  
58—"Flowers in a glass bowl (18½x16½), Fantin-Latour; Sampson.....£472  
73—"Haymaking" (28½x33), David Cox; Sampson.....£483  
96—"Warkworth Castle" (14½x19½), J. M. W. Turner; Sampson.....£304  
121—"A Page of Burns" (27½x38), Thomas Faed; Sampson.....£351  
126—"The Fowler's Crag" (35½x23½), Peter Graham; Agnew.....£462  
145—"Portrait of Mrs. Peat and her two daughters (48½x38½), Raeburn; Gooden and Fox.....£735  
147—"Portrait of Mrs. Jarman (29½x24½), Reynolds; Leggatt.....£438

### American Pays High Price for

#### Augustus John's "Mme. Suggia"

LONDON—The rumor published recently in THE ART NEWS to the effect that a rich American collector coveted the portrait of Mme. Suggia, cellist, in the present exhibition of Augustus John's pictures at the Alpine Club Gallery, has been confirmed. The rumored price was £20,000, but the actual sale price has not been made public. However, the purchaser immediately insured it for £10,000.

The picture has been described as one of the finest paintings of a woman done in this country since the days of Reynolds or Gainsborough. It is reported that the purchaser may lend it to one of the British national collections for exhibition before taking it to the United States.

### KNOEDLERS ACQUIRE FOUR GAINSBOROUGHS

Two of the Works Are Portraits of the Artist and Members of His Family—Sale at Christie's

LONDON—Art galleries in New York were important buyers at a sale of early English portraits and other paintings held at Christie's. Thirteen Gainsboroughs, etchings, drawings and paintings, were sold, and of these four were taken by Messrs. Knoedler & Co. The pictures were a portrait group of Margaret and Mary Gainsborough when girls, which brought £3,045; a portrait group of Gainsborough, his wife and one of their children, £3,150; a portrait of Miss Susan Gardiner, £1,785, and "Rural Courtship," £3,360. Gainsborough's portrait of Lady Ferrars also brought £3,360.

The John Levy Galleries, of New York, bought Romney's portrait of Miss Diana Sturt, paying £3,780. Another Romney, a portrait of the first Earl of Liverpool, was sold for £2,265.

The highest price paid at the sale was £5,250, given for a woodland scene by Crome, No. 101 in the catalogue.

The Gainsboroughs were the property of the widow of Edward Netherton Harward, a great-grand nephew of the artist. Among other painters represented in the sale were Canaletto, Daubigny, Hals, Reynolds, Diaz, Harpignies and Corot.

### Portraits Dominate Show at the Royal Academy

[Continued from Page 1]

ing, appears actually to be seated in some niche in the wall, her legs dangling below her. This is startling in its skill, so startling indeed that one wonders a little whether it does not a little exceed the province of legitimate art.

When portraits predominate both in number and interest, as they do in this exhibition, it is a little difficult to abandon mention of them for other works. A. J. Munnings is acceptably repeating himself in a number of paddock and horse-fair studies, all full of sunlight, summer, glossy stallions and trim riders. Munnings has brought his particular style to the highwater mark of perfection; one wonders what will be his next step in development.

Three canvases by Charles Ricketts lend distinction to the walls, though one of them, namely, the "Return of Euridyce," has been visualized rather than emotionally felt. Elegance of design, impeccable color and refinement of drawing, however, characterize this, as they also do the "Trojan Women" and the "Chimeras." There is quality, too, in Charles Shannon's "Willowpond," drawn with that superb draughtsmanship which is always associated with this artist.

From George Clausen come a number of landscapes, in which the essential inwardness of hour and season has been skillfully captured. The dimness of the early dawn, the fresh light of morning, the glow of the growing day—all are expressed in telling touches. Arnesby Brown, too, contributes stuff that is worth while, though in his "Watch Tower" there is a certain lack of coordination between sky and land. Our one lady Academician, Mrs. Swynnerton, is working after the McEvoy convention in two works of a visionary type, wherein the paint is worked ethereally as if to suggest rather than represent.

Happily there are few state-commanded works or royal portraits this year. Sir William Orpen's "To the Unknown British Soldier in France" misses its opportunity; it is grotesque rather than horrific, confused in its symbolism, superficial in its comment.

Of the sculpture, unfortunately, there is no room to write.

—I. G.-S.

### Art Student Wins a \$1,500 Prize

Henry Hensche, of Chicago, a student at the art school of the National Academy of Design, has been awarded the Joseph Pulitzer \$1,500 traveling scholarship in the awards for 1923. Mr. Hensche won the Cannon Prize in 1922 at the National Academy school.

### Officers Buy Resco "Pershing"

The portrait of General Pershing painted by Mlle. Micheline Resco has been purchased by fifteen officers, who will present it to the Military Order of the World War.

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## CARE OF PUBLIC STATUES

In her stimulating book, "The Spirit of American Sculpture," written for the National Sculpture Society, in connection with its distinguished exhibition at Broadway and 156th St., Adeline Adams makes some very pertinent suggestions regarding the care of public statues that might well be taken to heart by our city fathers if they only could be persuaded to read them. While discussing some recent memorial statues she writes:

"At least one thing could be done which is now left undone by most of the City Fathers in our land. Under the direction of Municipal Art Commissions, bronze statues could be cleaned; not polished until they are a glittering congeries of high lights, an effect heartily detested by sculptors, but cleaned reasonably, with a decent regard for the opinions of those who made them. Is it not a singular superstition that a statue once placed should never be touched by the hand of cleanliness, but should suffer in silence whatever indignities the soot and the birds and the climate heap upon it? Again, in a country in which gold is said to be no rare possession, this metal, properly toned, could often without prohibitive expense be used to dignify our statues, and prevent dark oxidation. And this would be done, if we of to-day cared as much about art as we do, let us say, about advertising.

"Future civilization will probably have a place for a new profession, that of the well-trained custodian of statues. The first attempts in this work will not in the nature of things be as destructive as were the labors of the old-time picture-restorer, so called, a personage long reviled for his ignorant or dishonest acts, but now becoming extinct. And what a boon it would be if this statue custodian of the future, with a body of intelligent criticism behind him, could be depended upon for judicious removals as well as for faithful guardianship! This liberating thought is brought to the attention of all Municipal Art Commissions."

The suggestion contained herein as to a statue custodian is an admirable and much needed one in which our federal government as well as municipal art commissions might adopt. The marble statues on the New York Custom House are horrible examples of sculptures that have never been "touched by the hand of cleanliness." Our park department has an engineer who takes a practical interest in this work of cleaning public statuary and who may be called a statue custodian in a sense. Mrs. Adams' reference to the use of gold in connection with public sculptures has no connection, we hope, with such use as that metal was put to in connection with St. Gau-

dens' great Sherman, the gilded surface of which is now in a sad state of discoloration. The most perfectly kept statue in New York, in our opinion, is the Farragut in Madison Square, both the bronze of the figure and the marble of its ornamental base always being in admirable condition.

A statue custodian who would have the power of what Mrs. Adams tactfully calls "judicious removals" would indeed be a boon although his work would be materially hampered by the legal conditions attendant on many such public works. It would take time, no doubt, to create such a national, state and municipal office. But if the art interests of the United States would act upon Mrs. Adams' suggestion they probably could achieve its realization. It would be a distinctly worth-while movement.

## CHANGES OF ADDRESS

At this season of the year when so many of our subscribers are moving from their city studios to their country workshops or are going abroad the question of their change of address in connection with THE ART NEWS is one of interest both to them and to our subscription department. Because of the large number of persons who leave town for the summer, there is an unusually heavy pressure on the Post Office in the handling of changed addresses.

The editor and the publisher of THE ART NEWS will be greatly obliged if our subscribers will be kind enough to give us two weeks' notice in advance of a change of address for recent experience has taught us that it takes a fortnight to have such a change work correctly. By giving the subscription department this much notice our subscribers can depend on having the paper reach them at a new address promptly on their arrival there. Subscribers in requesting a change will oblige us by giving their present as well as their new address.

## CANADA'S AID TO ART

In our issue of May 5 we made some editorial comments on the wise and helpful action of the Canadian government in making an annual appropriation for the support of art, in contrast to our government's attitude of never making such a general appropriation. We mentioned this Canadian appropriation as being \$50,000 annually but we are informed by Eric Brown, director of the National Gallery of Canada, Ottawa, that we understated the sum, which was actually \$100,000 before the World War. This amount is now granted again yearly, the post-war finances of Canada permitting such an expenditure, and this in the face of a public debt which has multiplied by ten owing to war expenditure.

Of course such a sum as this expended by a comparatively poor country, as is our northern neighbor, makes our own national attitude all the less favorable. If the United States appropriated money for art purchases on a parity with the Dominion Government we would be spending a million dollars a year. As it is, the only money expended by the United States, the richest country in the world to-day, for works of art, are the comparatively small sums occasionally expended for some public statue, or for a portrait of some high government official, or for a mural decoration. We are not wise enough or generous enough as a nation to establish and continue such a fine art policy as that of the Dominion of Canada.

## Will Tour the World Painting

Harry Shekler, one of the former students of the Cincinnati Art Academy, who recently came to New York to study is about to start on a painting tour of the world. He will have a studio on wheels, mounted on a motor truck, and will begin by a journey through Canada to the West coast. He will sail for South America, and thence to the Orient. He expects to be on tour for two years.

## Roerich to Visit India

Nicholas Roerich, painter, who is honorary president of the Master Institute of United Arts and of Corona Mundi, Inc., sailed May 8 on the *Mauretania*. He will do artistic and archaeological research in India and Tibet. For a time he will be the guest of Rabindranath Tagore, and will lecture on art before the students at Santiniketan and other centers of art in India. On the same boat was Louis L. Horch.

## An Impression of Joseph Pennell



JOSEPH PENNELL

Courtesy of the Chicago Art Institute

By WYNIE KING

This picture was shown in the third International Water Color exhibition at the Chicago Art Institute. The artist, who lives in Ardmore, Pa., was also

represented by pictures of Baron Kato and Prince Tokigawa of Japan, Rachmaninoff, Irvin Cobb and William Tilden, Jr.

Campaign in Dallas  
for a City Museum

Public Also Being Aroused to the  
Need of An Art Commission—  
Many Pictures Recently Bought

DALLAS—A vigorous campaign for the acquisition of a downtown municipal art gallery and a concerted effort to arouse the public to the need of a municipal art commission are two outstanding projects of the Dallas Art Association.

This was the unanimous decision reached at the annual spring meeting of the association. Mrs. George K. Meyer, who has served the body as president for the past twenty years, paid high tribute to the State Fair of Texas for its vision and progressiveness in inaugurating annual art exhibitions. "That Dallas people are buying more and more good canvases every year is a safe barometer of our artistic advancement," she added.

An informal tea was held, during which the members were asked to note particularly a number of important canvases added to the collection. Along these were two from the brush of Dallas' artist, E. G. Eisenlohr, two by Olin Travis, and a batik by his wife, Katherine Travis; six paintings by Hayley Lever, brought from the recent exhibition at Wichita Falls; two by Walter Ufer, and the two canvases from the November exhibition here, a portrait by Chase and a child's head by Murray P. Bewley, which the association purchased and presented to the gallery, and the picture by the cattle painter, William Howe, presented by the Standard Club this winter.

Japanese Are Planning Western  
Art Shows for Three Cities

BERLIN—Japan in the past few years has acquired a great number of European art works. In addition to those purchased by Matsukata for his Museum of Occidental Art in Tokio, other acquisitions of note have been made, a fact which emphasizes Japan's unabated interest in Western art, and her determination to understand, if not appreciate it.

Displays of Western art are now planned for Kobe, Tokio and Yokohama, and the works shown will later be added to public museums in Japan. Among recent acquisitions of German masters are a Menzel and a number of works by contemporary artists including Heckel, Hofer, Kirchner, Kokoschka, Moll, Müller, Nauen, Levy, Pechstein, Purrmann, Otto von Waestgen and E. R. Weiss. Sculpture is represented by porcelains by Barlach and charming animal bronzes by Renée Sintenis. —F. T.

Among the American artists whose works have been purchased by Matsukata are Whistler, Sargent, Arthur B. Davies and Mary Cassatt. Paintings by the American-born portraitist, Sir James J. Shannon, recently deceased, were also acquired by him. Besides buying Occidental art works, Japanese collectors have recently been buying back the products of their own artists which had been purchased in such large numbers by Europeans and Americans.

Duncan's Painting  
Too Much for Paris

His "Maternity," Expelled from  
Independent Salon, Causes Prosecution When Shown Privately

PARIS—Raymond Duncan has again run afoul of the conventions of modern life and their guardians, the police, in his efforts to follow his individualistic artistic aspirations, and for the second time it is his picture "Maternity" which has involved him in trouble here.

The painting was shown at the Independent Salon but was ordered out by the civic authorities, who judged it to have exceeded even the limits permitted under the name of art in Paris. Tucking it under the Grecian draperies which he affects as clothing, he took it to his home, and there he has been exhibiting it for a fee. Apprized of this fact, the police concluded that the fee did not lessen the tendency of the picture to outrage public morals, and the prefect of the Seine has ordered him to appear for prosecution on such a charge.

Duncan, who is a brother of Isadora Duncan, dancer, and of Augustin Duncan, actor, ran afoul of American conventions several years ago when in New York he trotted around his youthful son attired in Grecian habiliments such as he himself wears. It was mid-winter, and the authorities held that to compel a child to wear so little clothing constituted cruelty within the meaning of the law.

Hans Larwin, Austrian Artist,  
Wins a Big Success in Chicago

CHICAGO—Taking as an example the case of Hans Larwin, an Austrian artist who, he says, has sold paintings to the value of more than \$10,000 here since last autumn, Ernest L. Heitkamp asserts in an article in the *American* that Chicago is becoming an especially good market for works of art. He adds:

"In this field (painting) the city is quickly taking its proper place, and eastern dealers, as well as artists of national reputation, are becoming alive to the esthetic awakening of the big city. Dealers' interest is a sure index, for the buyers and sellers of pictures have their sensitive fingers on the pulse of the purchasing public and are quick to take advantage of favorable signs.

"But we do not have to depend on outside dealers to prove our assertion. We have evidence closer at hand than when Chicago likes things of art, it is ready to buy generously; nor does it wait for other judgments to support its own."

Larwin came here unknown but with several of his paintings. He exhibited in Memphis and Milwaukee and at the Chicago Art Institute but sold nothing. Then he showed again at the Institute and his "The Bread Line" attracted much attention but was not sold until later. Then came a show of his work at the Palette and Chisel Club. This was the turning point.

## STUDIO NOTES

Carle J. Blenner has been invited by the Newport Art Association to hold an exhibition of his flower paintings in its galleries from June 20 to July 1, to be current during the convention of the Garden Club of America in that city on June 26, 27 and 28.

Among the paintings sold at the Park Avenue fair for the aid of crippled children were works by Harriet Lord, Harry Leith-Ross, Dorothy Ochtman, Gardner Symons, Ernest Roth, Benjamin Eggleston and Eugene Higgins.

Frank A. Brown has gone to his studio at Machiasport, Maine, for the summer.

A dance and cabaret was given by the Art Patrons of America in the home of Adolph Lewisohn, 881 Fifth Ave., on May 17, the entertainment being directed by Mrs. Albert Sterner.

Lilian Baldwin, curator of Plymouth Institute, Brooklyn, where the Spring Exhibition of the Brooklyn Society of Artists is being held, will start for Europe late this month and spend her vacation abroad.

Charles A. Aiken will give up his studio at 57 West 57th St. and return to his place at Wellesley Hills, Mass., for the summer.

Frederic M. Grant arrived in New York on May 7 after having spent a winter sketching and painting in Sicily and Italy. Before starting for Chicago, he visited the art exhibition in the Grand Central Galleries and said he had seen no contemporary show abroad that could compare with it.

Bertha Menzler-Peyton has gone to Gloucester for a few weeks to paint. She will return to New York for the summer and go to the coast again in the autumn.

About June 1 Charles A. Winter and Alice Beach Winter will go to their new studio at 134 Mt. Pleasant Avenue, Gloucester, for the summer.

E. Irving Couse and his family have started for New Mexico in their automobile. They plan to motor all the way and to spend the season in Taos.

Savely Sorin, Russian artist, whose exhibition of portrait drawings at the Knoedler Galleries was a success, has returned to Europe on the *Majestic*, starting on May 12.

Stanley Middleton has painted a portrait of H. K. Devereux, of Cleveland, Ohio. He recently delivered one of the late French Devereux, son of Mr. Devereux, painted in military uniform.

Ludwig Ratzka, a Hungarian artist of high reputation in Europe, has established a studio at 57 West 57th St., New York, and will make his home there. Since coming to the United States he has painted a portrait of Count Laszlo Szechenyi, Hungarian Minister to Washington.

At the flower and garden exhibit at the Montclair Art Association a large over-mantel flower decoration by Carle Blenner and "Pansies" by Elizabeth Hardenbergh were sold.

The Fakirs Club has awarded to Nathan D. Potter a commission for a memorial tablet for its two members who were killed in the war. The tablet will be placed in its rooms at 11 East 44th St.

Stuart Davis will join the Santa Fe colony this year. He and John Sloan will start for the West on June 3.

Karl Larssen, landscape painter, will spend the early part of the summer at Eastport, Me. He expects to go to Grand Manan later.

Mahonri Young, who recently was made a full Academician, left New York on the *Majestic* on May 12 to go to Paris to install his sculpture in the American Church in that city.

Ercole Cartotto will remain in New York this summer executing commissions at his studio.

## French Would Not Bar Negress

Dispatches from Paris relatives to the action of the American committee in refusing to permit Augusta Savage, a negro girl sculptor in New York, to study at the Fontainebleau School of Fine Arts, quote M. Fragnaud and other members of the staff there as saying there is no ban there against a student of her race, but that the decision rests with the American committee. Ernest Piexotto, head of this committee, has gone to France.

## OBITUARY

## HOWARD WILSON MACNAMEE

Howard Wilson MacNamee, 57 years old, president of J. E. McClees & Co. art dealers, Philadelphia, died at his home of pneumonia. Mr. MacNamee had been associated with J. E. McClees & Co. for forty years, beginning as an errand boy when James E. McClees was at 1417 Chestnut St. When J. E. McClees, Jr., sold out Mr. MacNamee took charge and joined with the Schwartz Galleries of New York in 1920, becoming president of the associated interests. He was a member of the Pennsylvania Academy of the Fine Arts, the Art Alliance, and the Print Club.



# JAMARIN

## RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES  
(ANCIEN HOTEL DU DUC DE MORNAY)

### PARIS

#### AMERICAN MASTERS SEEN AT MACBETH'S

[Continued from Page 3]

his art training here has been a close association with the arts of the East, exemplified especially in rugs and pottery, and one finds in his pictures color schemes of muted richness which have a close affinity with the products of Eastern weavers and potters. His portraits are impressions of moods, and seem to slip back of the canvas instead of rising up from it. In the symbolical and the mythical the artist reveals his greatest interest.

#### A Group of Moderns

At the Daniel Gallery is a group of paintings mostly by modern American artists, in addition to which there are a few Derains and a Juan Gris. The Americans make an interesting group, similar in their detached air of consideration of their medium and their subject, but exceedingly diverse in their manner of expression.

Preston Dickenson has a kinship with the Chinese in his feeling for empty spaces and he has a further resemblance to them in his perspective. There is a painting of daisies by Charles Demuth which carries the possibilities of water color to high achievement. Niles Spencer's "Houses" has the dignity which comes of simplicity, and the prevailing up-and-down lines are partly responsible for the aspirational quality that is felt.

There are paintings of flowers by Marsden Hartley, a still life by Manigault, and that very brazen boy who seems so very modern whom Louis Bouché has painted and humorously calls "Mama's Boy." Several of John Marin's most recent water colors are shown, and there is a landscape by S. Macdonald-Wright which illustrates the working out of a color theory.

#### Dessar at the Levy Galleries

Reminiscences of the days when the Tonalist school was at the height of its popularity are revived by the exhibition of the group of seven canvases by Louis P. Dessar in the John Levy Galleries. Mr. Dessar has never swerved from his devotion to this school with its fondness for the mysteries of early morning and evening light and the peaceful atmosphere of shepherds watching their flocks and oxen hauling loads of hay, this last being a common spectacle around his home in Connecticut.

Of especial loveliness are his pictures of a shepherd and his flock in the early morning light, of a team of oxen plodding toward the spectator along a grass road with a silver birch at the left, and sheep under a leaning tree against a tenderly glowing evening sky. The pictures will remain on view through May 26.

#### Jacksonson Memorial Show

By way of a memorial to Leo Jackson the Educational Alliance Art School has arranged an exhibition in the Anderson Galleries of the work of this very talented young man who was a pupil of the school for two years. He was drowned last summer.

The show includes thirty-five drawings, most of which are of remarkable quality in the rendering of the figure and their infusion with life as in the beautiful head of an old woman and the studies of the nude; seven water colors that may be ranked with the best work

we have in this medium; eight sculptures, chiefly portrait busts, and eleven paintings including portraits, still life and landscapes.

The promise that his drawings gave are fully borne out in the full-length "Portrait of a Man" and the "Study of an Old Woman," this last named canvas being one that any painter might be proud to call his own in its realization of patient age and for the modeling of the head, a work that may well be placed along with many more famous mothers and old women in art. As a youth and as an artist Leo Jackson aroused the affectionate admiration of some of our well-known painters, among whom Robert Henri and George Bellows have contributed sympathetic appreciations to the catalogue of the exhibition, which will continue through May 28.

#### Miss Anderson's Water Colors

Dorothy Visju Anderson's group of seventeen water colors, which are on view at the Ainslie Galleries until the end of May, are full of the lyrical spirit of springtime, an effect that is markedly heightened by the introduction in her landscapes and one coast scene of figures dancing or posing in the manner of the "interpretative" dancers of the day.

As water colors go, Miss Anderson's pictures are unusually large and she uses body color so that at first glance they resemble oil paintings, particularly in such a picture as the autumn wood interior called "Heart of the Beechwood." The delicacy of water color is felt more definitely in the lovely "Peaceful Valley" and the "Symphony in Blue and Gray," while the happiest of the scenes in which figures are introduced are the "Daughter of Neptune" and the "Tiania."

#### Stickroth Memorial Exhibition

A memorial exhibition of paintings and drawings by the late Harry I. Stickroth is to be seen in the Architectural League rooms at the Fine Arts Building until May 24. Mr. Stickroth, who was a fellow of the American Academy at Rome, was recently in charge of the advanced classes in mural painting and portraiture at the Chicago Art Institute. His own work reveals him at his best in murals, the "Valley of Contemplation" being a very suave piece of painting, rich in imagination and having the restful, minimalist quality necessary to a satisfactory wall decoration.

#### Medallions of the Presidents

A complete set of portrait medallions of the Presidents of the United States, each one accompanied with an autograph, is exhibited at the Bonaventure Gallery. These medallions are made at the United States mint and are between three and four inches in diameter. The first ones were used as gifts to the Indians in token of good will, and clasped hands are a part of the design on the back.

The early portraits are especially interesting, having a great deal of vitality.

#### Photographers at Art Center

The International Salon of the Pictorial Photographers of America at the Art Center lives up to its purpose of being world-wide in scope. Ninety-five of its 150 exhibitors come from foreign lands, the British having a decided majority. There are six from Gratz, Austria, three from the rest of that country, and seven from Moscow. Czechoslovakia has eight, while others come from Sweden, Norway, Denmark, Japan, Holland, Switzerland, Spain, Mexico, Latvia, Monaco, Italy and Hungary.

#### 7,000 WORKS SHOWN IN SPRING SALON

[Continued from Page 1]

others may be named Raffaelli, with his portrait of the art critic Gustave Geffroy, and Bartholomé; Auburtin, faithful to his nymphs and his mists; Caro-Delvaillie, with the decorative panel that figured in his exhibition; Armand Point, who recalls the masters of the Renaissance; Mlle. Breslau, subtle painter of flowers and of gardens, of faces and indoor scenes, who exhibits a portrait of Anatole France; Elizabeth Chaplin, Hubert de la Rochefoucauld, Mignon, Charles Cottet and André Dauchez.

Many foreign painters, and not the least noteworthy, have remained faithful to the Salon, whose doors have always been wide open to them. The "Salomé" of Mr. Van Dongen (which represents Mlle. Vix in that role) seems to possess a challenging audacity in this timid and discreet environment. She suggests an actress speaking too loudly in a drawing room full of old ladies—a theatrical portrait, with theatrical lighting, bold, broadly conceived, and painted with a masterly hand. The portrait of the family of Mr. Fougita belongs to a more contemplative type of art. Full of style, its execution is a continuation of the methods of the Primitive school and of the Persian miniaturists. Ramon de Zubiaurre, from the Basque country, paints local types of his native place in a serious concentrated style. The Australian, Bunney, has produced a decorative "Europa," the Japanese, Tanaka, a remarkable nude, brilliant in coloring and very subjective in drawing, and Charles E. Polowetski, besides an important allegorical decorative composition representing "Victory and Peace," has a portrait of Madame Ciolkowska, which may be reckoned among the best in the Salon.

Naturally, we must go back and speak of the sculpture, among which are many excellent pieces of work. To start with, special mention must be given to the "Monument de la Pointe de Grave" in the Great Hall, destined to commemorate the American intervention in the war. In the form of a tower, it will stand on the coast at the point where the first American soldiers landed in France. Austere in conception, impressive and really monumental, this work is due to M. Ventre, architect, who called in the aid of two famous sculptors, M. Bourdelle and M. Bartholomé.

The Société des Artistes Français has lost three of its best portrait painters this year, Bonnat, Flameng and Dawant, but the face of Bonnat and a little of his manner live again in the portrait that M. Marius Bartholot has painted of him with wonderful veracity. Portraits have always been one of the greatest attractions of this Salon, and this year those that strike one particularly are a M. Marius Bartholot, by M. Dagnau-Bouveret, and a M. Marius Bartholot, by M. Patricot. Others are by MM. Cornon, Humbert, Gervais, Baschet and Ernest Laurent, but as it is impossible to enumerate them all, we must limit ourselves to the portraits of the marshals.

One of the most important pictures on this side is that of M. H. Gaston Balande, entitled "Improvisation." The artist evidently was reminded of the "Concert Champêtre" by Giorgione. This big composition groups in a landscape two women, one of whom is nude, and two men, one of whom, in a standing position, is playing the violin. The whole is well executed and pleasantly composed, but rather coldly realistic. It is one of the most remarkable canvases of the year.

M. Gervais has painted a "Don Quixote" about which there is nothing to say, and M. Rochegrosse has perpetrated a big melodramatic composition. M. Adler's "Printemps à Paris" is a good thing in its way; "La Moisson" of Mlle. Jouchard is a study larger and more solid than is usually met with here. M. Charretton exhibits a snow effect into which he has put the best of his talent.

Orientalism made a particular note in the exhibition. Morocco, Algeria, Tunisia have never been so much in favor, or such formidable rivals of Brittany. This is due to the improved communications.

—H. S. C.

#### PARIS

Many exhibitions are open just now in various galleries, and after Van Dongen, it is M. Matisse who calls upon us to view his latest works of art; an interesting "retrospective" of Gauguin is opening at Dru's, and the exhibition of the Livre Français (the old part of which is taking place in the Pavillon de Marsan, and the modern part in the Galerie Demotte) is more interesting than all the Salons put together.

In a few days time, the Salon des Tuileries or the New Nationale will open its doors, and, which is still more worthy of note, on the opposite terrace of the Tuileries, a very interesting exhibition of Flemish art, ancient and modern, is going to be held in the Jeu de Paume. The exhibition of "French Art at the Service of French Science," held by the Chambre Syndicale in its home on rue de la Ville l'Eveque, has been honored by M. Millerand's visit. The President, accompanied by Madame Millerand and escorted by MM. d'Estournelle de Constant, director of the French Museum; M. Lapauze, curator of the Petit Palais; M. Bénédite, curator of the Luxembourg Museum, and M. Appel, rector of the Academy of Paris, warmly congratulated President Jonas, M. Sambon and M. Billiet, who are responsible for this important artistic event whose success is confirmed every day by the increasing number of visitors.

Pending the sale of M. Jean Masson's XVIIIth century drawings, which will be the most important in the auction rooms' otherwise very thin schedules this season, collectors have been much interested by the dispersion of the library which belonged to the late Comte Robert de Montesquiou-Fezencac, the poet, aesthete, critic, painter, dandy, *connaissance* and nobleman of letters, the heyday of whose career was coincident with the triumphs of Whistler, whose ungrateful and dissatisfied model he once was. This extremely sybaritical and witty man, who was a landmark in the period described by Marcel Proust (1890 and thereabouts) but who now seems as far from us as the *précieuses* who assembled at the Hotel Scudéry, will survive through strange poetry, nervous, biting criticisms and a certain number of drawings, water colors and weird pastels, all in very fastidious taste and not unlike those of Odilon Redon. They were recently shown in an exhibition and the success they met with has encouraged M. Le Goupy, the enterprising art publisher, to reproduce some of them in facsimile in a de-luxe volume about to be published.

This sale, which ranked among events described as very "Parisian," attracted the capital's social world including Walter Berry, the former president of the American Chamber of Commerce, who is always in the lead on occasions of the kind. The sale closed on a very handsome figure, namely over 200,000 francs. True it is that the catalogue included some very rare and valuable specimens, many of which figured in the Goncourt library, besides many autographs and literary curiosities, among which was a casket containing letters from Marcel Proust. A Loti manuscript fell at 3,300 francs, a manuscript speech by Anatole France, 5,500, and a manuscript by Robert de Montesquiou, 800. Two Baudelaire autographs made 4,800 francs, and a bunch of letters from Verlaine, to which other documents had been added, fell at 16,500 the lot, the highest bid of the sale.

To compensate for the delayed Sorel sale, put off à *calendes grecques*, we are promised the library souvenirs and art objects which belonged to Sarah Bernhardt. It had been said that her stage costumes would also be put up but her son has protested. He says the family wishes to keep them as mementoes. It is very possible that the total sum realized by the belongings of one who was the world's idol will surpass that of the Sorel collection, intrinsically far more valuable.

—H. S. C.

#### Belgian Exhibition for Paris

PARIS—Paris is shortly to have an opportunity of studying Belgian art in some of its rarest examples. The French government has invited a loan of Flemish masterpieces for an exhibition.

#### C. W. KRAUSHAAR ART GALLERIES

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and  
BRONZES  
by  
Modern Masters  
of  
American and  
European Art

#### DRESDEN

Dresden is full of zeal to maintain her reputation as an art center in the "Reich." Exhibitions of diverse directions give a good idea of the present status of modern art in Germany. The very extreme creations of Modernism are those by the "Constructivists" on show at E. Richter's. The doctrine of painting without any objective contents is pushed here to the extreme. It is of course of no consequence whether a picture is naturalistic or abstract, the essential point is only the convincing aesthetic significance. Kurt Schwitters and O. Schlemmer are capable of constructing geometrical compositions with a distinct gift for decorative and coloristic effects. M. Buchartz composes his pictures only of rectangles. Moholy-Nagy introduces the human figure in straight outlines, while Schlemmer aims at reducing portraits into geometrical forms. The pictures are installed according to their style and the result is a well-rounded effect.

In the print room of H. Erfurth is a comprehensive showing of graphics by Kokoschka, the Viennese painter, who has made his home in Dresden. Kokoschka, who is a colorist in the full sense of the term, is not less able in the graphic medium. The original conception and the brilliant vitality of his brush are also manifest here. Another exhibition in the same place is devoted to Heinrich Zille, the unrivaled painter of scenes of Berlin's East End. It is perhaps due to these motifs that this artist has not found the general approbation that his work really deserves. The verve and surety of the drawings are indisputable and the vulgarity of his themes is mitigated by the interpretation.

After the final arrangements with the former Royal Saxon family have been settled, the Saxon state intends to place the former Royal palace at the disposal of the management of the State gallery, which will use it for exhibition purposes.

—F. T.

#### Berlin

Paul Bottenwieser, of Frankfurt and Berlin, recently returned from New York, where his exhibition of old masters in the Anderson Gallery will be remembered. His journey has made him an enthusiastic admirer of America. Mr. Bottenwieser wishes to make his countrymen acquainted with the high standard of American art by arranging an exhibition in Berlin. He spoke of this plan in his Berlin office, where a number of recent acquisitions meet the visitor's eye. A beautiful Perugino is perhaps the most important among them. It is a Madonna and St. John adoring the Infant Christ.

From the collection of Prince Arenberg is "The Lute Player" by Terbruggen, contemporary of Rubens, who so greatly admired his works.

—F. T.

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**LONDON**

Glyn Philpot has in his achievement of the rank of Royal Academician beaten John S. Sargent by a couple of years, the latter having reached the age of forty-one when this distinction was conferred upon him, whereas the former is but thirty-nine. That Philpot should have been received early into the ranks of the elect is fitting, since to a distinctively modern outlook he unites a profound appreciation of the time-honored principles of art. In addition besides being one of the most significant of our painters, he is a sculptor of considerable merit, bringing to sculpture the same sense of decorative values that distinguishes his canvases.

Another artist to share the honor of election, though this is to Associateship, is Spencer Watson, whose very individual work has for some years been a feature of the Academy shows. Wilfred de Glehn has also been made an Associate.

Apropos of portraiture, there is, in June, to be held at the French Gallery in Pall Mall, an exhibition of De Laszlo's portrait work. This painter has not been much in the public eye for something like ten years, at least not in his artistic capacity, and it will be interesting to note what impression this one-man show will make.

In the Academy show, which opens this week, a new exhibitor is a self-taught official in a provincial gas-and-water company, whose work is said to be so good that more is likely to be heard of him. His name is Howey. Another new exhibitor is Mrs. Henrietta Barnett, who was told about in THE ART NEWS of April 28.

The success of certain new art galleries in our midst has encouraged still fresh ones to establish themselves. Major Lessore, brother of Therese Lessore, painter, has recently started a gallery in Bruton St. No profits from exhibitions are appropriated by the management. At the St. George's Gallery, the Modern English Watercolor Society is justifying its inauguration by showing work by such men as John Nash, Randolph Schwabe, Wadsworth, and Maresco Pearce, all men who have little use for water color drawing, as associated with that which is characteristic of the output of the older societies. Each picture is built up on sound drawing, the washes are never allowed to obscure the design.

How much more deeply we appreciate that for which we are obliged to make some slight sacrifice, than that which is given us free, is exemplified by the fact that since the free days at the National Gallery have been reduced to two attendance on the whole has increased. The money received on pay days has increased the amount available to the trustees for the purchase of works of art by half as much again.

A Czecho-Slovakian artist, Francois Simon, is exhibiting at the Fine Art Society, 148 New Bond St., some extremely accomplished water colors and etchings, carried out in various parts of the continent. Whether he is depicting a market place in his own native Prague, a row of bookstalls on a Paris bridge, or the Jewish quarter in Amsterdam, Simon knows to a nicety, whether he is working in black-and-white or in color, how to get his atmosphere right. He paints from the inside, arriving at the heart of his theme, and not merely contenting himself with its superficial aspect.

Ambrose McEvoy at the Leicester Galleries is showing what a world of suggestion may be accomplished in portraiture by enveloping his fair sitters in a sort of misty aura through which all becomes indefinite, even shadowy. It is a tribute to the artist's draughtsmanship that with a method of this kind, his portraits should possess, as it were, a clear definition of the model's character and charm. He evidently paints as he sees, and his eyes perceive the mysticism and poetry that envelop, more often than is realized, the feminine personality.

—L. G.-S.

**OAKLAND, CAL.**

The second annual exhibit of the Oakland Art Gallery, opened May 6, is a strong argument in favor of the three-jury system inaugurated for this show by Director C. H. Clapp. An academic, an impressionistic and an ultra-modern jury, each composed of three members, viewed approximately 200 canvases submitted by some seventy painters. Their record shows acceptance of more than fifty per cent of the offerings as against a possible thirty per cent had there been the usual single jury. The pictures were viewed by the three juries simultaneously, the artist's name was not announced, and the ballots were secret. Acceptance by any one jury was sufficient to hang the picture.

A canvas by Armin Hansen dominates, as is usually the case when he exhibits. It is a large canvas—I can't give the title, for as usual, the gallery had no catalogue or list for opening day—one of his smashing sea pictures in tones of red and green. The figure of the helmsman at the tiller of the fishing craft is virile and full of action. Across the gallery from this hangs one of the best things shown, a still life by E. McA. Grubb, a delightfully quiet thing in which the light flows in through blue curtains directly toward the observer, casting cool reflections on the burnished table-top and a high light on a small bowl. C. S. Price, of Monterey, has two small canvases and one large one, the latter, unpoetically titled "Cows," something of a departure from his usual style, has his usual bold use of color and his splendid handling of the farm animals. Maurice Logan, also, is here with a distinct advance from his usual work. He revels in color. A. F. Gay has a fine blossom scene, "In the Garden," an impressionistic treatment of a girl with shadowed face beneath the blooming trees. Spencer and Constance Macky show both portraits and landscape, which are very pleasing.

A strong note is struck by two large canvases by a Japanese artist, M. Hibi, symbolic treatments of "Mountain Moon" and "Fear." W. S. Rice has three charming bits in tempera, so carefully handled—and this is not said in disparagement—that they have the quality of a block print. Jessie F. Short displays several very poetical water colors.

From southern California are, by Donna Schuster, a very fine portrait; a wonderfully poetic Hanson Puthuff, "Mist of Powdered Silver"; a very good marine by Jack Wilkinson Smith, "Dana's Point," and a large winter landscape by Benjamin Brown. F. Drexel Smith sends from Colorado Springs a very strong "Landscape Decoration" which deserves better hanging.

Others showing are Lee Randolph, Charles Bleil, Karoly Liedl, Barbara Sherman, Mary M. Young, H. Nelson Poole, Timothy Wulff, Howard Robert Boardman, William W. Manatt, Karl Yens, August Francois Gay, J. E. Malliet, Elinor Valentine, William Wilke, Edouard Vysekcal, Jennie V. Cannon, Esther Morley, William A. Gaw, C. H. Clapp, Paul Schmitt, E. P. James, Hamilton Murdock, G. Powell Harding, Cora Boone, Emil Crapuchettes, Will Frates, M. DeNeale Morgan, A. H. Knott, T. Hikoyama, Howell Ehret, Genevieve Rix Sargeant, Katherine Harker, Calthea Vivian, Lionel Josephare, Alice Best, A. W. Best, Clark Hobart and Guest Wicksen.

—Harry Noyes Pratt.

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**LOS ANGELES**

The fourth annual exhibition of the painters and sculptors of southern California was opened on May 4 in the Los Angeles Museum in Exposition Park with a reception for the artists held by the officers of the museum. Three prizes of \$100 each were offered: one by Mr. and Mrs. William Preston Harrison for the best work of art shown, regardless of subject or medium; one by the Federation of Women's Clubs for the best figure painting, and one by Mrs. Henry E. Huntington for the best work exhibited by an artist who hitherto never has won a prize at the Museum.

The juries are: Painting, Dana Bartlett, Alson Clark, Jean Mannheim, Han-son Puthuff, John Rich, Jack Wilkinson Smith, Roscoe Shrader, Edouard Vysekcal and William Wendt, with Mabel Alvarez, Benjamin Brown and Clarence Hinkle as alternates; sculpture, Julia Bracken Wendt, Cartaino Scarpitta and David Edstrom, with Casper Gruenfeld and Carlo Romanelli as alternates; miniatures, Gertrude Little, Emma Siboni and Laura Mitchell, with Mary Allen and Ella S. Bush as alternates.

**Denver**

The Denver Art Association announces that the twenty-ninth annual exhibition of paintings by Colorado artists will open June 1.

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## SALT LAKE CITY

Through the efforts of the Utah Art Institute a permanent art exhibit will hereafter be displayed on the walls of the ladies' parlor of the Chamber of Commerce. The exhibit, which will be free will consist of the works of Utah artists. Changes will be made every month, and about fifty pictures will be shown at a time. It is highly probable that in another year or eighteen months the city will have a regular art gallery.

The Governor has taken the first step toward carrying out the wishes of the recent legislature in regard to providing a statue of the famous Indian, Chief Washakie, who was so friendly and helpful to the white settlers of the mountain states three-quarters of a century ago. A commission of four has been appointed to decide the size, style, cost and place of the statue.

Miss Rhea Taylor's soldier memorial in bronze is on exhibit in the window of the Utah Power and Light Company and is attracting large crowds. It is symbolic of self-sacrifice, suffering, bravery and endurance with protecting angels inspiring manhood toward high ideals. Miss Taylor is a resident of Los Angeles but was born in Davis County this state, and the work is being purchased by Davis county citizens for their high school.

Three landscape paintings by George Beard, 69 years old, a merchant of Coalville, this state, have been placed in the windows of a local store where they are attracting considerable attention. In a winter view the merchant-artist shows a wonderful command of light and shade, while the atmosphere is undeniably poetical.

Morris, Walker and Riswold of Chicago have finished a working model of the monument to be erected in honor of the now famous Mormon Battalion of 1847. The model cost \$5,000 and is one-third the size of the proposed monument. The completed work will cost \$200,000, half of which will be raised by public subscription and the remainder by the state. The statuary will be of bronze with a granite base.

A pedestal and tablet to support the bust of Albert Lambourne have been presented to the State of Utah with fitting ceremonies. The artist, though still in a weak condition from his recent illness, was able to be present. The bust is the work of Mahonri Young, native of the state. It was subscribed for by thirty Utah artists now in various parts of the world. —Fred L. W. Bennett.

## Newport, R. I.

The first of the spring exhibitions in the galleries of the Art Association of Newport opened on May 12 and will remain until the end of the month. It consists of etchings, mezzotints and dry-points by members of the Brooklyn Society of Etchers. It includes many extremely good examples in the various mediums and throughout is of high quality.

## Silvermine, Conn.

These officers have been elected by the Silvermine Guild of Artists, recently organized: President, Charles Reiffel; vice president, D. Putnam Brinley; secretary, Leo F. Dorn; treasurer, Howard L. Hildebrandt; board of managers, D. Putnam Brinley, Leo F. Dorn, Bernhard Gutmann, Howard L. Hildebrandt, Carroll J. Holliday, Charles Reiffel and Carl Schmitt.

## Hartford

Paintings and sketches by George Thomson were shown at the gallery of L. A. Wiley & Sons. About thirty-six pictures in all were on display, including some excellent examples of the work of this New Haven artist. Most of them were pictures of scenes in Connecticut, and all seasons of the year were represented.

## Milwaukee

Dudley Crafts Watson has renewed for another year his contract to act as director of the Milwaukee Art Institute.

## DETROIT

Russian, Chinese and American Indian pictures by Leon Gaspard brighten the walls of the Carper Galleries. The minute that one steps inside the galleries where they are hanging, he is thrilled by the richness and quality of reds which the artist has used in these decorative compositions. The artist went out to Santa Fe and the Southwest a few years ago and has brought back the enchantment of the Indian life. He has felt color as the Indians do themselves. His pinks combined with vermillions and light blue greens, as in "A Glimpse of the Cantonese Shop," show the Eastern conception in which the spirit rather than the superficial details is interpreted where the emotions are affected through color.

In the James Hanna Galleries, a collection of etchings by some of the well-known artists of different countries is now being shown.

Ivan Swift, who has recently been in New Orleans, has sent back a collection of sketches with good, sweeping lines and simple surfaces of color. Some of the best may be seen at the D. J. Healy's art department. The walls, the winding streets, the plazas, and the court yards surrounded by arched walls are a few of the New Orleans scenes which he has delightfully represented.

The University of Detroit closed a very successful sale of the pictures exhibited April 30 and May 1 and 2 at the University building. Many well-known artists, including Gies, Ives, Paulus and Marschner, were represented. Many pictures changed hands, half of the proceeds going to the scholarships, and half to the artists themselves.

Percy Ives' picture, "Madame Viollette," has been sold from the ninth annual exhibition at the Detroit Institute.

The James Hanna Galleries have a large group of etchings including several new subjects by LePere, Lee-Hankey and Zorn. Paintings by the Dutchmen Jures and DeHoog, and by such Americans as Olinsky, Rolshoven, Conroy and Murphy.

The eighteenth annual exhibition of the Detroit Society of Women Painters was held in the studio of the president, Mrs. Theodore McGraw, on May 9. The work included oils, water colors, batiks, miniatures, sculpture and bookplates. Those exhibiting were Mrs. McGraw, Mariam and Eleanor Candler, Iris A. Miller, Mildred E. Williams, Helen E. Keep, Margaret Conklin, Abby L. Roberts, Ida Longyear, Kate Conover, Marie Kotting, Isabella B. D. Lothrop, Mary Hamilton, Isabella L. Campbell, Grace Banker, L. and D. Garretson, E. D. A. True, Elizabeth Bradfield, Margaret L. Palmer, A. M. Lines, Mrs. Thurber, Anna L. Thorn and Mrs. L. C. Stanley.

A group of decorative sculptures is on view at the Society of Arts and Crafts. It includes the work of Mario Korbel, Edith Parsons, Anna Vaughan Hyatt, A. A. Weinman, Gaston LaChaise, Louise Allen, Lucy Ripley, Renée Prahar and Carl Jennewein. The subjects are not only ornamental but also utilitarian in some cases. Portrait heads, fountain figures, center dishes with candlesticks, standard lamps and sconces, seals, paper weights and fire dogs are included. The work of Gaston LaChaise is probably the most unusual and dynamic. —R. Poland.

## St. Louis

Frank Brangwyn's painting, "The Return of Columbus," purchased by the City Art Museum from the artist's London agent, and hung in gallery 19, is painted on an old Norwegian wood panel. It is one of Brangwyn's later works. In semi-decorative manner characteristic of the artist, the fearless navigator and his crew are shown returning to Spain. The bright-colored garments and shawls of the women swarming around the voyagers, and the dark-skinned slaves unloading the galleon give excellent tonal values. The fact that Brangwyn's mural decorations will play such an important part in the adornment of Missouri's new Capitol makes of especial interest the acquisition of this work, since his paintings are becoming rare because of the increasing demand for them.

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## BOSTON

Paintings by Clara E. and Amy L. Burbank are being shown for a fortnight at the galleries of R. C. and N. M. Vose. These painters, residents of Belmont, near Boston, reveal in their landscape and flower studies that intimate love for nature that betokens the poetic approach to their subjects. Thoroughly characteristic of Clara E. Burbank's work is her "Flower Fantasy," in which a spray of white and pink blossoms is dominated by three yellow jonquils, high notes in the general pinkish-gray tonality. This picture and "From a Friend's Garden" and "Peonies" are, with others, worthy of inclusion in any contemporary still-life exhibition. Amy L. Burbank's landscapes have a pearly quality of color. "The Wood Lot" indicates a feeling for the individuality of tree forms and "The Sudbury River" for the Persian-like tapestry of the marshy borders of a clear and placid stream.

At the Boston Art Club Gallery may be seen the annual spring show by members. One of the most striking canvases, in a group that has variety of interest, is by W. C. Shouler, depicting a procession of Indians mounted with all their camping equipment on ponies, and making their way across the grassy reaches between two great buttes. The blue sky, with its cloud dappings of white, and the reds, yellows and blues in the red men's costumes, all help to make a handsome, significant picture. Charles Hovey Pepper and Carl G. Cutler each show two of their strong elemental portraits. Herman Dudley Murphy has a winter landscape that is as decorative in every part as if painted after the best Japanese traditions, and yet it is wholly American. Other conspicuous pictures include one of J. Eliot Enneking's New England scenes of lyrical feeling and charming color; "The Gossips," by Charles Wellington Furlong, a genre painted some years ago in France; sparkling harbor scenes by Harry Neyland; two boldly felt winter landscapes by Lester Stevens; one of W. J. Kaula's characteristic hill country pictures; a romantic galleon of long ago, riding in the glow of sunset the crest of a huge swell, by Vesper L. George. Other painters who are well represented include Henry Plympton Spaulding, H. R. Burdick, Alexander Pope, Harley Perkins, Fred S. Quimby, Carl Nordell, Albert Felix Schmitt, Earl Sanborn, Clifford Gear Alexander and W. B. Closson.

Charles J. Connick recently showed at his studio one of a group of four windows to be placed in the south transept of Calvary Church, Pittsburgh, Pa.; Cram and Ferguson, architects. The window is in two lancets and represents Sts. John, Mark and Barnabas in rich robes of glowing color, with the ecclesiastical symbolism.

The Guild of Boston Artists has opened its annual spring exhibition of paintings, sculptures and miniatures.

Water colors painted in Bermuda by Frank Carson are being shown at the Grace Horne Gallery.

At a meeting of the National Sculpture Society, held on May 8, Louise Allen was elected an associated member.

—Ernest C. Sherburne.

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**PHILADELPHIA**

The twenty-sixth annual architectural exhibition opened on May 11 at the Art Alliance. The medal of the Philadelphia Chapter of the American Institute of Architects was awarded by Charles Z. Klauder, president of the chapter, to the firm of McLanahan and Bencker for the best group of designs carried into completion. They designed the Pennsylvania Railroad freight terminal, Chicago. Wilson Eyre, Paul P. Cret and George Howe were the jury of award. A distinctive feature is a display of contemporary British architecture. There are a number of travel sketches of architectural features of York, Rome, Chartres, Rouen, Venice and other places by Nicola D'Ascenzo. The original studies for decorations for the Karlton Theatre by George Harding are displayed and seventeen water colors by Raymond J. Richardson illustrate garden designs of the Alcazar Gardens, Seville; the Villa Aurelia, Rome, and architectural subjects in Spain, Sicily, and France. Among the exhibits are designs for wrought-iron work by William A. Zimmerman and Samuel Yellin. The ateliers of the T-Square Club and the School of Fine Arts of the University of Pennsylvania are represented. The exhibition will occupy all galleries of the Art Alliance until May 27.

The Plastic Club on May 9 awarded the prize in the current exhibit of the sketch class to Francis Lichten for her group of figure studies in black-and-white and in water color. Katherine Milhouse, Rosella Buzby, Alice Haeseler and Helen Wessenberg competed with interesting groups. At the same time the Plastic Club medals were awarded by the president, Mrs. C. Shillard-Smith. The gold medal went to Katherine L. Farrell, and the silver to Lillian B. Meeser.

Austen M. Purves, Jr., has just finished an illuminated litany service which will soon be on exhibition at the Art Alliance. It has been commissioned in memory of Caroline Susan Jones, one of the heads of the Springside School and will be presented by the alumnae and friends of the school with a litany desk to St. Paul's Church in Chestnut Hill. The Fellowship of the Pennsylvania Academy of the Fine Arts will hold a Vagabonds' ball in costume at the Academy on May 23. E. Lewis Dales, Richard Dooner, Caroline Haywood, Alfred Hayward, Susette Keast, Austen Purves, Mabel Woodrow, Charles Hargens, Elfrida Klauder, Howard Patterson, and Esther Whiteside are on the committee. Harry Kidd is chairman of the student committee.

A special exhibition of etchings and drypoints by Sidney Tushingham, David Neave and J. H. Dowd is at Staton's Galleries.

The Imps' Art Club, which has given a series of exhibitions of illustrations all season, is now holding an exhibit of decorations and designs by members.

Henry Pitz has executed a wood cut of historic Old Swede's Church of Philadelphia, which is published by the Art Alliance as the most recent addition to

the series of art post cards of Philadelphia.

The catalogue of the McFadden collection compiled by Harvey M. Watts has been completed while the collection is on exhibition at the Corcoran Gallery of Art in Washington awaiting its permanent home here. "It is of truly royal character," writes Mr. Watts, "including Reynolds, Lawrence, Hogarth, Constable, Romney, Raeburn and others." The collection began with Gainsborough's "Lady Rodney," which presents the identical turquoise colors of "The Blue Boy."

A recent acquisition of the Pennsylvania Museum is "Landscape and Figures" attributed to Palma Vecchio and purchased by Joseph E. Widener, chairman of the Wilstach fund for the Wilstach collection in the Pennsylvania Museum. The purchase was made during a recent trip abroad and was ratified by the Park Commission, May 9. However, a shadow of doubt concerning its authenticity hovers over it. The title "Landscape and Figures" of Mr. Widener's report, is not listed among Palma Vecchio's works and it is without pedigree from the dealers who sold it. Prof. Pasquale Farina, expert on Italian masters, believes it quite likely from the predominance of landscape and other features to be a painting by any of several old painters—Beshini, Corona, Vincenzino, Peranda, Aliense, Malembra, or Pilette.

**Worcester, Mass.**

A Cambodian head of Siva, or of a king or nobleman in the form of Siva, has been acquired by the Worcester Museum. It is of stone and is 12 inches high. The Museum has also recently acquired an important example of Indian sculpture, a sandstone slab with eight figures in high relief. The composition belongs to a well-known type representing the nine planets (Navagraha), that is to say planetary and other stellar deities corresponding to the Adityas (Varuna, etc.) of Vedic mythology. The ninth figure, representing Ketu, the descending node of the moon, is now lacking, a small part of the slab on the right hand side being broken away. The group may be assigned, at least tentatively, to the latter part of the Gupta period (320-650) A. D., in some sense the "best," that is to say the most fully evolved and yet still creative, period of Indian art.

A Chinese painting of the Yuan period, 1280-1368, on silk, 41 inches by 20½, has been presented by Stephan Bourgeois. The picture shows a philosopher seated on a rock toward the center of the composition. A tree spreads its branches above him, the trunk repeating the outline of his shoulder and the branches echoing and framing the contour of his head and cap in a very beautiful manner. In the right foreground are servants and a horse, treated as one unit in the design. An altarpiece of the Catalan (Spanish) school of about 1470 was recently added to the Museum collection through the generosity of Captain R. Langton Douglas, director of the National Gallery of Ireland. It is painted in tempera on panels 57½ inches by 72½.

**WASHINGTON**

The fifty-sixth annual convention of the American Institute of Architects opened May 16. The event of the convention was the presentation of the Institute's gold medal to Henry Bacon, the architect of the Lincoln Memorial. Invitations were issued for Friday evening to the Lincoln Memorial where a beautiful ceremonial pageant on the lagoon was given in honor of Mr. Bacon and of the occasion. The Corcoran Gallery of Art, through the cooperation of the Institute, is exhibiting the work of the architects and allied artists, including sculpture and murals, during the convention. The Washington Chapter of the Institute is exhibiting at the Arts Club until the 31st.

Mrs. Charles G. Walcott, wife of the secretary of the Smithsonian Institution, gave an illustrated lecture at the Art Center on "My Wild Garden." Mrs. Walcott has painted a great collection of the wild flowers of this country.

Water colors by Captain Will Longstaff, an Australian artist, are on view at the Art Center. Capt. Longstaff, who was a staff artist with the Australian forces during the World War, was almost blinded by an exploded shell during a campaign in Egypt. While invaliding in England he resumed his painting. The next year his pictures were exhibited in the Royal Academy.

The Library of Congress has purchased Walter Tittle's portraits of the members of the Disarmament Conference and his series of British authors, the former dry-points, the latter lithographs. They are to be placed on exhibition in the gallery of the prints division.

The Library is showing in the prints division photographs in color of the masterpieces of the Florentine School. The collection numbers over 300.

—Helen Wright.

**Providence**

To Asa G. Randall falls the distinction of closing the regular exhibition season at the Providence Art Club. Mr. Randall is showing ninety paintings and drawings in oil, pencil, charcoal and chalk. Practically all are closely studied New England landscapes revealing conscientious study. "Winter Afternoon" is easily the best of the oils and "The Milky Way" is a dreamy moonlight panel in pastel. The charcoal drawings are luminous and suggest the brilliancy of color, especially in the sunset effects which the artist favors.

A recent acquisition to the permanent collection of the Providence Art Club is a lithograph by Chauncey F. Ryder entitled "Mt. Mansfield."

At the Rhode Island School of Design "Early American Furniture" is on view, consisting of interesting examples of chests, desks, high-boys, chairs and tables.

The Providence Art Club will observe its 173d members' night with a marionette entertainment furnished by Percy F. Albee.

—W. Alden Brown.

**NEW YORK EXHIBITION CALENDAR**

Ackermann Galleries, 10 East 46th St.—Old

marine paintings and prints, through May.

Ainslie Galleries, 677 Fifth Ave.—Paintings

by E. J. Halow; water colors by Dorothy

Visju Anderson, to June 1.

Anderson Galleries, Park Ave. and 59th St.—

Screens by John Wenger and a memorial

exhibition of sculpture and drawings by Leo

Jacksonson, to May 26.

Arlington Galleries, 274 Madison Ave.—

Exhibition of American Paintings.

Art Center, 65-67 East 56th St.—International

Salon of the Pictorial Photographers of

America, through May; furnishings and de-

corations for country homes, by the Art Al-

liance, to May 26.

Babcock Galleries, 19 East 49th St.—Annual

exhibition of the Eclectics, to May 26.

Belmaison Gallery, John Wanamaker's—Paint-

ings by the younger French artists; New

York exhibition, to June 15.

Benzaria Gallery, 348 Madison Ave.—Ancient

Persian pottery, paintings, metal work, rugs,

etc., to May 31.

Bonaventure Galleries, 536 Madison Ave.—

A complete set of portraits and autographs

of the Presidents of the United States.

Brooklyn Museum, Eastern Parkway—Exhibition

of Negro art from Central Africa, to

May 27; photographs of Hawaiian types, to

May 20; laces and embroideries, to May 20.

Brooklyn Society of Modern Artists, Beecher

Memorial Gallery, Orange and Hicks St.—

Exhibition by members, to May 28.

Brown-Robertson Galleries, 415 Madison Ave.—

etchings by Earl Hörter.

Camera Club, 121 West 68th St.—Gum prints

by Francis O. Libby, to May 31.

Daniel Gallery, 2 West 47th St.—Paintings by

a group of modern artists.

Dudensing Galleries, 45 West 44th St.—Paint-

ings by Victor Charreton.

Durand-Ruel Galleries, 12 East 57th St.—

Paintings and pastels by Mary Cassatt.

Educational Alliance, 197 East Broadway—

Ninth annual exhibition of the Art School,

Ehrich Galleries, 707 Fifth Ave.—Group

of old masters and drawings and sketches of

the modern French and British schools,

through May.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition

of metal work, linens, Cantagalli glass

and antique furniture.

Fearon Galleries, 25 West 54th St.—Summer

exhibition of old and modern masters.

Ferargil Galleries, 607 Fifth Ave.—Exhibition

of American paintings; sculpture and

wrought iron by Hunt Diederich.

Fine Arts Bldg., 215 West 57th St.—Memorial

exhibition of paintings by Harry I. Stickroth,

to May 24.

Folsom Galleries, 104 West 57th St.—Special

exhibition of American paintings.

The Forum, 40th St. and Madison Ave.—

Paintings of Egypt by Jeanne Pascal.

Grand Central Galleries, 6th floor, Grand Central

Terminal—Exhibition of American

painting and sculpture.

Kennedy Galleries, 693 Fifth Ave.—Paintings

of wild fowl by Courtenay Brandreth.

Keppel Galleries, 4 East 39th St.—Etchings

by Rembrandt and engravings by Dürer,

to May 31.

Kevorkian, 40 West 57th St.—Paintings by

Hugo Gellert, to May 31.

Kingore Galleries, 668 Fifth Ave.—Paintings

by Jack Sparrow and Alvaro Guevara, to

May 22.

Kipps, Ltd., 671 Lexington Ave.—Water colors

by Frederic Soldwedel, through May.

Knoedler Galleries, 556 Fifth Ave.—Portrait

of President Harding by Howard Chandler

Christy; English and French color prints,

Kraushaar Galleries, 680 Fifth Ave.—Etchings

by M. A. J. Bauer.

John Levy Galleries, 559 Fifth Ave.—Paint-

ings by Louis Paul Dessar.

Lewis &amp; Simmons, 612 Fifth Ave.—Old mas-

ters and Barbizon paintings.

Little Gallery, 29 West 56th St.—Silver by

Arthur J. Stone, through May.

Lowenbein Gallery, 57 East 59th St.—Paint-

ings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings

by American artists.

Metropolitan Museum, Central Park at 82nd

St.—Chinese paintings; George Fuller Cen-

tennial Exhibition, to May 20; loan exhibi-

tion of the Arts of the Italian Renaissance;

Italian engravings and woodcuts; exhibition

of American handicrafts.

Milch Galleries, 108 West 57th St.—Paintings

by Hassam, Brush, Metcalf, Crane and

others, to May 30.

Montross Gallery, 550 Fifth Ave.—Paintings

by a group of American artists.

Mussmann Gallery, 144 West 57th St.—Etch-

ings by Albert A. Smith.

National Sculpture Society—Indoor and out-

door exhibition of American sculpture at the

museums located at 156th St. and Broadway,

to August 1.

The New Gallery, 600 Madison Ave.—Paint-

ings by fifty artists, American and foreign.

N. Y. School of Applied Design for Women,

160 Lexington Ave.—Thirty-first annual ex-

hibition, May 15-21.

N. Y. Public Library, Fifth Ave. and 42nd

St.—"Making of a Japanese Print." Re-

cent additions to the print collection.

Ralston Galleries, 4 East 46th St.—XVIII

century English portraits and Barbizon

paintings.

Rehn Gallery, 6 West 50th St.—Paintings by

Theodore Robinson and John Twachtman.

Reinhardt Galleries, 606 Fifth Ave.—Ancient

Indian and Graeco-Buddhist sculpture.

Salmagundi Club, 47 Fifth Ave.—Summer ex-

hibition of oil paintings by members, to

Oct. 15.

Salons of America—Spring Salon at the

American Art Association, 57th St. and

Madison Ave. May 21 to June 9.

Schwartz Gallery, 14 East 46th St.—Exhibition

of modern etchings.

Scott &amp; Fowles Galleries, 667 Fifth Ave.—

Water colors by Childe Hassam and sculpture

by Sudbinin.

Sculptor's Gallery, 152 East 40th St.—Exhibition

by members of the art schools of New

York, to May 20.

Mrs. Sterner's Gallery, 22 West 49th St.—

Exhibition of American paintings.

Arthur Tooth &amp; Sons, 709 Fifth Ave.—Exhibition

of Barbizon paintings.

Whitney Gallery, 8 West 8th St.—Recent work

of Pablo Picasso, through May.

Wiener Werkstaette of America, 581 Fifth

Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paint-

ings by Abram Poole; XVIII century French

portraits.

Howard Young Galleries, 634 Fifth Ave.—

American and European paintings.

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